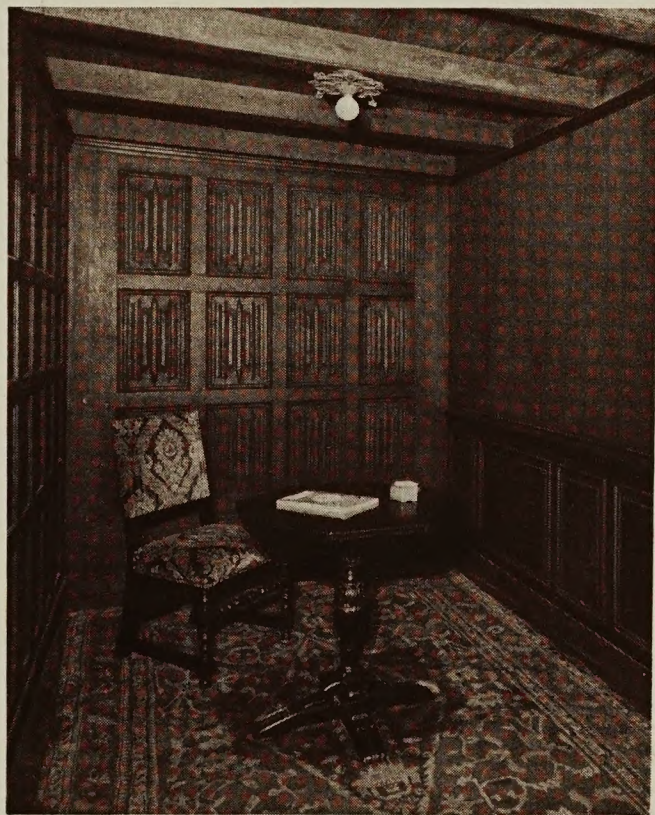


# Elo Asbestos Paneling

Permanent Fireproof Interior Trim  
and Architectural Accessories



*Display of Elo Asbestos Paneling at the  
Architects' Samples Corporation, 101 Park Ave.,  
New York*

With notes on the adaptability of this  
modern material for woodwork effects in  
period or modernistic interior architecture  
and decoration

*Manufactured in the United States Exclusively by*

THE BEAVER PRODUCTS COMPANY, INC.

110 East 42nd Street, New York, N. Y.

A. I. A. File No. 19 e33

*Copyright 1928, The B. P. Co., Inc.*



*AT the left is shown a private office finished with Elo Asbestos Jacobean paneling to form harmonious backgrounds for fine old English furniture.*

*Interiors from the offices of  
Lyon & Taylor, Architects, New York*

*BELOW is a lobby in which Gothic Elo Asbestos Paneling reproduces with great fidelity the mellow color, texture and charm of antique French carved oak woodwork. Permanence, fire-resistance and low cost are added characteristics which make Elo Asbestos Paneling superior to the finest woodwork for modern buildings of all types.*



# PRACTICAL REQUIREMENTS FOR MODERN ARCHITECTURAL INTERIORS

*Original Costs Must Be Carefully Controlled and Permanency of  
Decorative Schemes Insured in Order to Keep Down Maintenance  
and Replacement Costs*

THOSE who are responsible for decisions covering the architectural and decorative treatment to be given to the interiors of public spaces, offices, showrooms and private residences are governed in their choice of materials by a number of practical considerations. Under normal conditions, the major problem is to obtain the maximum of attractiveness and impression-value without excessive expenditures—in fact, with the lowest reasonable initial and maintenance costs.

In selecting materials to carry out appropriate interior decorative schemes for all types of buildings or remodeling work, the more important factors are as follows: Appearance, Permanence, Original Cost, Annual Maintenance, and Replacement Costs. In addition to these, the element of fire resistance often must be given particular attention. Several of these factors are essentially modern in their origin and have become of importance because of the complex requirements of modern building design.

Cost considerations, while not invariably governing the selection of materials for interior finishing, are usually prime factors. Buildings erected as investments depend for their financial success in part upon keeping both the initial investment and the annual maintenance expense at the lowest figures consistent with the quality demanded by present-day tenants or buyers. Installations of all kinds must be given a high degree of permanency to avoid expensive replacement costs. While a degree of perfection and even luxury may be desired for interior decorative schemes, it is obvious that the accompanying cost is closely scrutinized before the project is approved and put into execution.

It is also true that when a new building has reached the final stages of interior decoration, the budget has often been exceeded and the original allowance for this purpose may have to be diminished. Here then is the problem which the architect, decorator and owner must often face—to obtain interiors of impressive appearance within the prescribed limitations of a definite or perhaps badly impaired budget that cannot be expanded.

Structurally permanent and long wearing interior finishes have become absolute requirements in all types of buildings where common sense is used in the original investment. Cheap materials have no place in a modern building investment, because a large part of the actual cost of the finished job is in labor. As

a rule, the same amount of labor will install better materials and the actual increased cost for better materials is but a fractional part of the entire installation. Hence, it is unsound practice to attempt this type of obviously false economy.

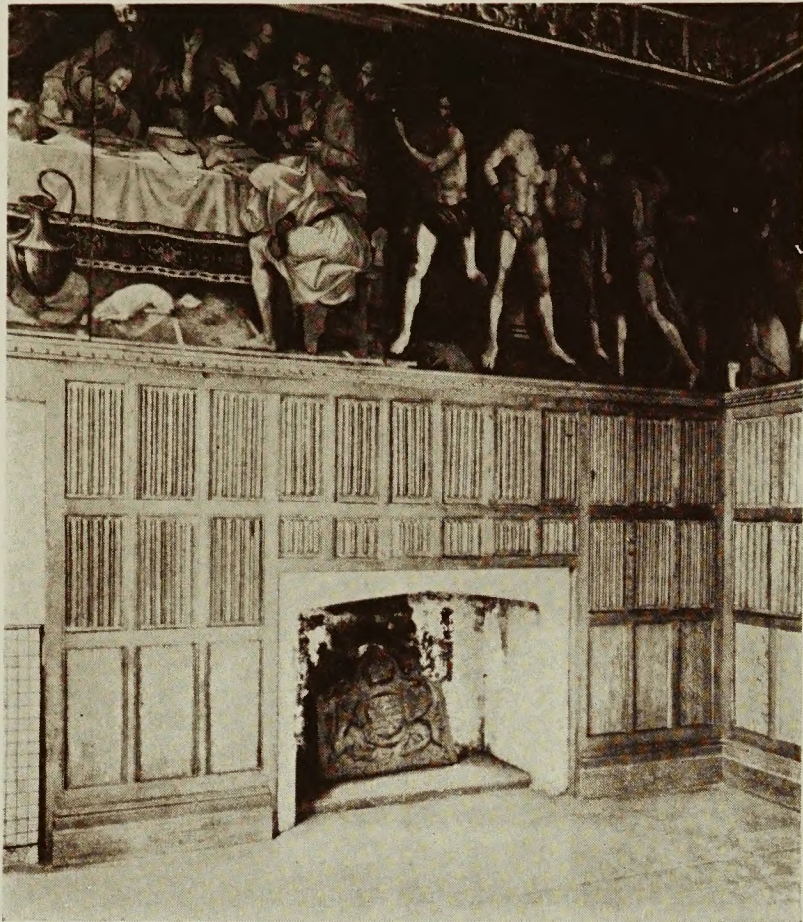
From the point of view of the architect, it is also important that good architectural interiors should be protected by the use of good materials. We have in this country too many examples of fine interior design quickly ruined by the use of inferior materials.

For paneling, trim, and other interior architectural accessories, building codes and common sense both indicate the use of fireproof material particularly where there is exposure to any kind of hazard. Architects and owners are coming to realize the value of correct insurance engineering with its consequent reduction in rates and in the danger of unwarranted disturbance of business when a fire occurs. There is a marked tendency toward the construction of fireproof buildings whether or not required by law because of a general realization of the unsoundness of hazardous construction.

Appearance is today a factor of the greatest importance in the real estate rental or sales markets. Our American standards of business and domestic housing have developed to a general appreciation of attractive environment in the office and home, in shops, theaters, churches, or anywhere that the interchange of social and commercial life is carried on. The psychological value of impressions invites trade and increases sales. Attractive interiors inspire better business and social relationships; they pay dividends of impression value which are easily translated into financial profit.

## *Paneled Walls for Good Interiors*

Among the styles of interior architectural treatment widely used by the designers and craftsmen of past generations, wood paneling has always held a high place. It was very liberally used in England, France, and other European countries where native woods were cheaply obtained and it was developed to a state of perfection in design and detail that was hardly achieved in any other decorative material used for interiors. Even in countries where wood was scarce, the finer buildings—both public and domestic—often imported wood at considerable expense for use in preference to native materials less amenable to artistic development. Wood



*Courtesy, Metropolitan Museum of Art*

*The fine paneling in this room in Kensington Palace shows the linenfold design above plain panels. Note the use of short panels over the fireplace and the slightly narrower panels at the right to meet varying space requirements*

paneling, either of extremely simple design or elaborately carved, has acquired through the ages a charm and character which is rivalled by no other material.

Wood paneling of the better types is today limited in its use by high cost due to the fact that the fine craftsmanship necessary for producing satisfactory results is highly expensive. This is particularly true of wood paneling which is made up with more or less elaborate details. Thus a situation has been developed in this country which attaches great interest on the part of architects and owners to the announcement of a new material ELO which possesses all of the qualities of fine woodwork but is available in authentic designs at reasonable costs.

### ***Permanent, Fireproof "Woodwork" at Reasonable Cost***

Elo Asbestos Paneling and architectural accessories as presented here are manufactured from a new material having the appearance of wood with the strength, permanence, and fire-resistance of asbestos and cement. This material is not offered as a substitute for wood but as a product possessing its own qualities and characteristics, many of which give it definite superiority to wood and place it in a class by itself. Among the most interesting of these characteristics is that of cost, for Elo Asbestos Paneling

is obtainable in a wide variety of designs adapted from period precedent at a cost less than that of good woodwork, this being especially true of those panels which replace heavily carved details.

Elo Asbestos Paneling was developed originally in France where the material has been extensively used for a number of years. This paneling is composed of asbestos and cement and would be rated as Class A Fire-Resistive (absolutely fireproof) by any insurance engineer. It is strong, durable and easily handled. It is superior to wood because it will not split, chip nor warp. It is installed and finished in the same manner, with the same labor, and with the same materials employed for ordinary wood paneling. It reproduces the appearance of fine woodwork or may be had in special metallic finishes, such as bronze, old gold or silver.

The purpose of this book is to provide architects, decorators, contractors and owners with a thorough working knowledge of this modern material. In the following pages are photographs showing rooms in which Elo Asbestos Paneling has been successfully employed, together with scale reproductions of many patterns now available. Other patterns and architectural accessories will be available from time to time, increasing the present wide range of styles and sizes.



*Courtesy, Metropolitan Museum of Art*

*A detail from Hampton Court which shows typical Tudor paneling. Adjustments have been made under the windows, on the reveal at the left of the window and over the door by using narrow or short units, in the same way Elo Asbestos Paneling is adapted to meet similar conditions in the decoration of modern buildings*

# ELO ASBESTOS PANELING FOR ADAPTATIONS OF PERIOD STYLES

*Authentic designs derived from Architectural Periods during which wood paneling was highly developed solve designer's problems in producing correct interiors at low cost.*

MUCH of the domestic architecture of today is deriving its inspiration from the early secular architecture of England, France, Normandy, Italy and Spain, and from Colonial and early American buildings. We are apparently passing through an era which is in a certain manner a Renaissance in itself, based this time upon work in older countries which in turn was inspired by the earlier Renaissance of Classic motifs.

Architects, however, are far too skilled to content themselves with being mere copyists. They are not reproducing old interiors in their original form; in many respects they are doing much finer work than exists in the buildings from which they are deriving their inspirations. They have appreciated that very few, if any, period styles were themselves created out of whole cloth; rather they were in turn influenced and inspired by the work of other ages and other peoples.

Architects and decorators in the present day continue to create interiors in much the same manner and with much the same inspirations as the designers of past centuries, except that we have a broader range of precedents from which to draw and also the courage of modernistic impulses. We are Americanizing the domestic architecture of the 16th to 18th centuries, and in so doing making our interiors far more beautiful, comfortable and serviceable than any which have been achieved in past ages. Thus, the results of modern architecture are very often as original and distinctive as any in the past, although motifs and details may be adapted from styles already established. The skill of the architect is that which directs the assembly of harmonious details all under the practical requirements of modern business and of community restrictions and building laws.

As a result of this work in America, architects have unfettered themselves from the bonds of past ages and have found that many fine things can be

done by bringing together in one building elements derived from many sources. They are finding that Italian, Spanish and early English furniture can be used together to create a more charming ensemble than could be achieved by the use of only one type or period of furniture throughout the room, using Oriental rugs, Chinese lacquers, and many other exotic decorative elements just as the old shipping

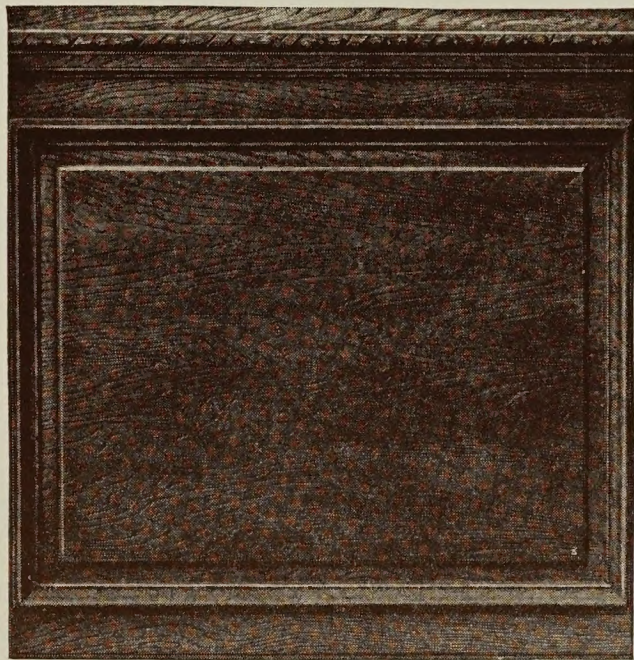
merchants of Colonial times furnished their homes with products brought across the seven seas.

This freedom from a need for the exact reproduction of a building in the manner of some older period applies as well to the development of paneling in modern buildings. Clever designers are finding it possible to combine elements of Gothic, Tudor and Jacobean paneling to create an effect that retains the charm and character of the older work with a new feeling and beauty which is distinctly modern.

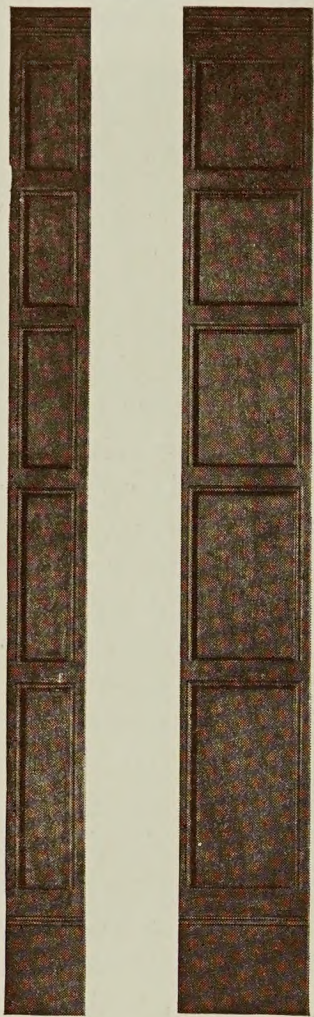
For this reason, in offering Elo Asbestos Paneling derived from several of the principal periods during which wood paneling reached a high plane

of development, the manufacturers are in no wise limiting architects, decorators and owners to the use of these panels in buildings developed in purely period styles; rather they are giving architects an opportunity to express their ingenuity and artistic talents for the creation of beautiful interiors suited to the important rooms of all types of buildings from private residences to churches, from office buildings to auditoriums, and from stores to hotels.

With the transition from the elementary architecture of the early mediaeval ages to the much finer but still immature work of the early Gothic period, came a definite appreciation of the decorative treatment of dwelling interiors as well as those of the more important buildings, such as cathedrals, churches and public structures. In a sense, domestic architecture, which had been non-existent since the decline of the Roman Empire in Western



**Wainscot, Pattern No. 64.** *A simple oak panel with molding measuring 30" high by 3' 11½" wide, including an alternating half width panel not shown. See illustration on page 21 for complete unit in display at the Architects Samples Corporation, 101 Park Avenue, New York.*

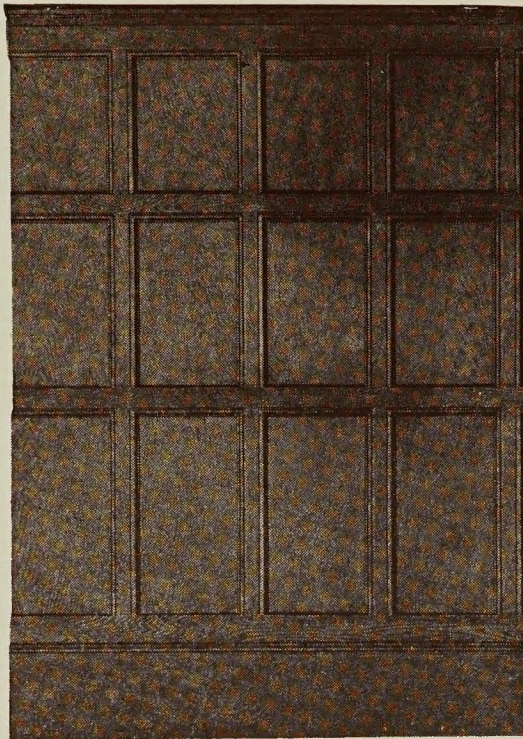


No. 68A

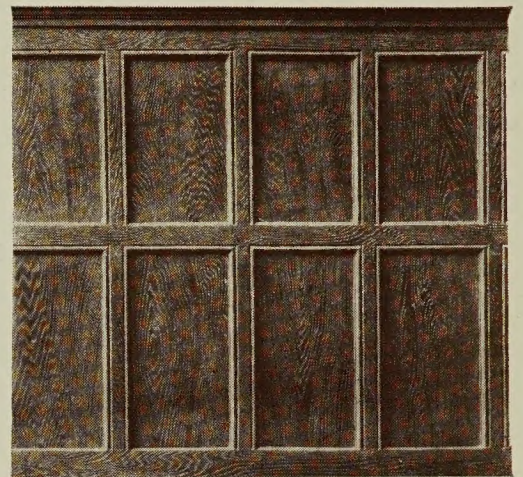
No. 68B

## TYPICAL ADJUSTING PANELS USED WITH ELO ASBESTOS "TUDOR" PANELING

Permitting the adaptation of the standard panel, Pattern No. 68 (shown on opposite page) to various space dimensions. Also used as "closing" units and for fitting around doors, columns and under windows. Scale of illustrations (approximately) :  $\frac{1}{2}$  inch equals 1 foot.



No. 68E



No. 68C

## SIZES

|              | Height               | Width                 |
|--------------|----------------------|-----------------------|
| No. 68A..... | 6' 9 $\frac{3}{4}$ " | 0' 7 $\frac{7}{8}$ "  |
| No. 68B..... | 6' 9 $\frac{3}{4}$ " | 0' 12 $\frac{5}{8}$ " |
| No. 68E..... | 4' 7 $\frac{7}{8}$ " | 3' 11 $\frac{1}{2}$ " |
| No. 68C..... | 3' 5 $\frac{3}{4}$ " | 3' 11 $\frac{1}{2}$ " |

Baseboard No. 57 and Wood Top Mold No. 78 shown in illustrations not included in above dimensions.

Europe, again lifted its head and became a factor.

Wood paneling as it is known today flourished during the entire Gothic era, during which period it changed in form from the use of plain wood boards to beautifully carved paneling with molded rails and stiles and elaborately decorated panels. In this respect the development of wood paneling was closely parallel to the development of masonry construction in which architects recognize three distinct stages of development, Early Gothic, Perpendicular Gothic, and Flamboyant or Curvilinear Gothic. These divisions of the Gothic era represent progressive changes toward greater magnificence and elaboration of ornamentation until finally Gothic work became marred by its own wealth of detail and was superseded by the simpler forms of the Renaissance and all subsequent periods.

The return to Classic motifs in ecclesiastical and royal architecture did not have an immediate effect upon the lesser domestic structures of England and the Continental countries. In the panel work of the early days of the Renaissance, there was, however, a definite re-

version to simpler types and never again did paneled walls have the elaborate over-all carving characteristic of the best Gothic work.

Wood paneling has been an element in almost every important architectural style down to the present day. Its greatest use after the Gothic era

was during the Tudor and Elizabethan times, and the Jacobean and Stuart periods. It was still an important element in architecture in the reigns of William and Mary and Queen Anne, but with the introduction of the work of the brothers Adam, and down through Georgian and Colonial architecture, wood paneling assumed another important function through use as a structural base for painted paneled walls. Today natural and painted wood effects in paneled walls are enjoying great popularity.

### *Elo Paneling of the Gothic Influence*

A characteristic motif of the Gothic era used in interior woodwork was the linenfold panel, which has been reproduced in the Elo Asbestos Paneling shown on pages 12 and 13. This simple over-

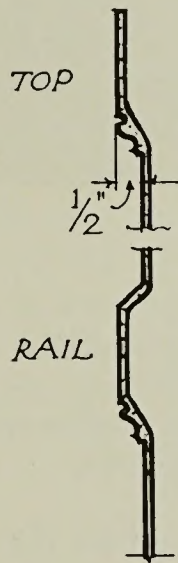


Another type of "Tudor" Paneling, Pattern No. 32, having equal size panels, shown here with Baseboard No. 57 and Wood Top Mold No. 78. Panel alone measures 4' 10 $\frac{3}{4}$ " high by 3' 7" wide

## ELO ASBESTOS TUDOR PANELING

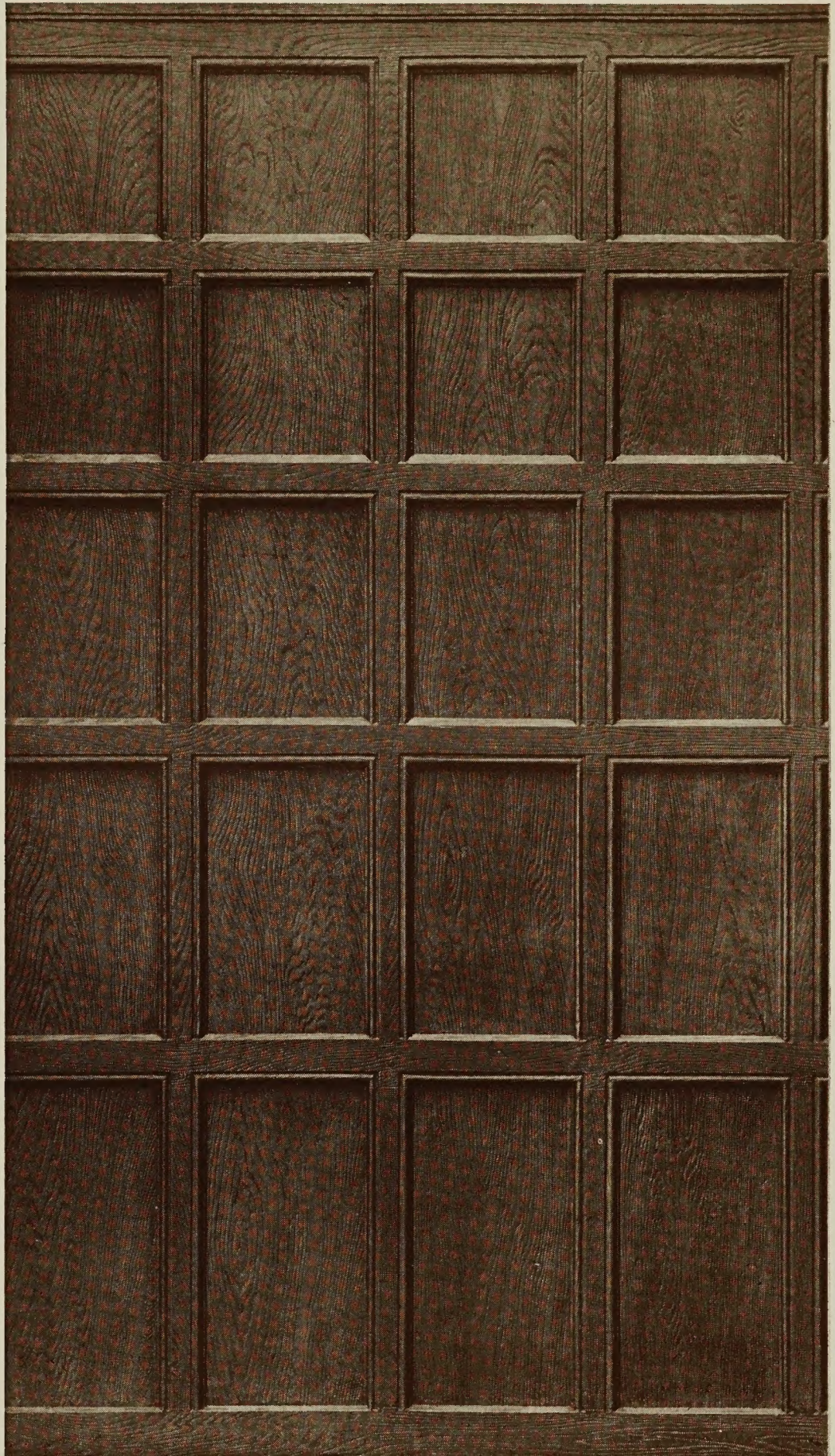
### Pattern No. 68

*Combining simplicity and restraint with an interesting design resulting from the graduated sizes of the panels, this pattern reveals to the fullest extent the grain and color of selected oak. It may be stained and waxed, varnished or lacquered to secure any color tone or finish obtainable on the wood itself. This type of paneling is suggested for interiors where richness and character are desired but where the background must be subordinated in attention-value to the furnishings.*



### SIZE

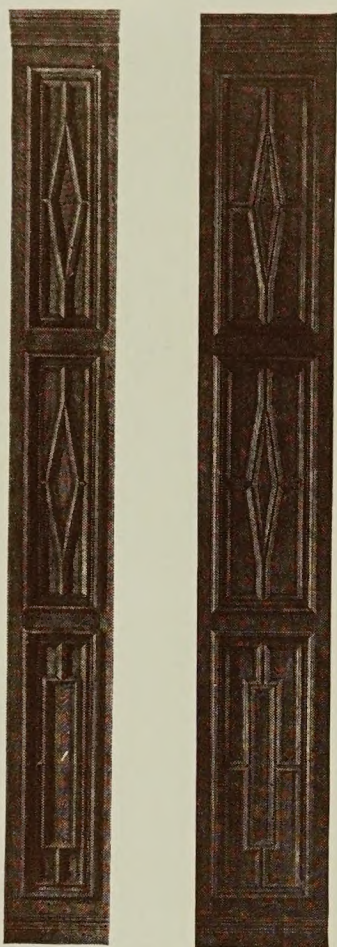
*The panel illustrated at the right measures 3' 11½" wide by 6' 9¾" high. Generally used with Elo Asbestos Baseboard No. 57 and top molding of wood. See opposite page for adjusting and "closing" units, permitting the use of this panel for spaces of various dimensions. Reproduction is at the scale of approximately 1 inch equals 1 foot.*



all decoration has always been one of the most charming and popular motifs in woodwork and has been widely used down to the present day, having been employed as an occasional element in other early architectural periods, including the Tudor and Jacobean styles, and even in Italian, Spanish and German decorative woodwork.

The later Gothic work was marked by a free use of ornament, and in both English and French panel-

ing very graceful scrolls and natural flower forms added grace and lightness to a style which formerly was marked by sturdiness and relative simplicity. In England, the late Gothic work is called Curvilinear Gothic and there are many beautiful church windows developed in carved and pierced stone which represent the supreme artistic achievement of this period. In France, Gothic architects carried the Curvilinear style to an ever greater development and



No. 91

No. 61

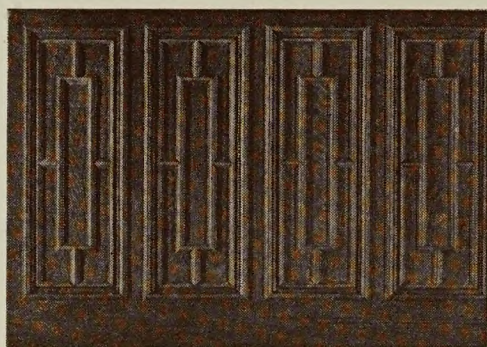
## TYPICAL ADJUSTING PANELS FOR ELO ASBESTOS JACOBEOAN PANELING

Used as "closing" units and for odd spaces around openings, under windows, and to save waste in cutting standard panel, No. 53, shown on opposite page, with which these adjusting panels are used. Short units also employed as wainscot and to increase height of standard paneling where required. Scale approximately  $\frac{1}{2}$  inch equals 1 foot.

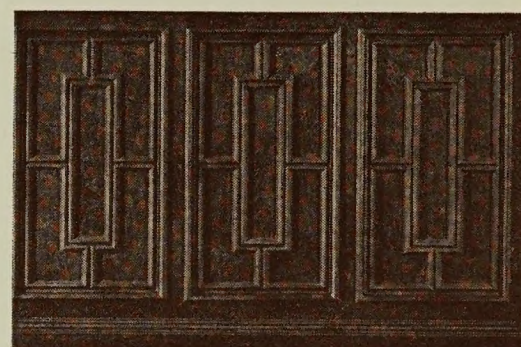
## SIZES

|             | Height                | Width                 |
|-------------|-----------------------|-----------------------|
| No. 91..... | 6' 10 $\frac{1}{4}$ " | 0' 10"                |
| No. 61..... | 6' 10 $\frac{1}{4}$ " | 0' 12 $\frac{5}{8}$ " |
| No. 76..... | 2' 7 $\frac{1}{2}$ "  | 3' 8 $\frac{1}{4}$ "  |
| No. 73..... | 2' 7 $\frac{1}{8}$ "  | 3' 11"                |

*Above sizes are exclusive of top mold or baseboard. Wood Top Mold No. 78 and Elo Baseboard No. 57 generally employed with this Jacobean series of panels.*



No. 76



No. 73

the period earned the name of the Flamboyant Gothic period, a title which is quite descriptive of the intricate and delicate work produced. An example of late Gothic paneling is well shown in the Elo Asbestos Paneling illustrated with its accessory panels on pages 10 and 11. The top course of paneling is typically Flamboyant Gothic of French influence, and the lower panels are characteristic linenfold panels. The carved moldings show the free introduction of natural forms characteristic of the work of skilled Gothic craftsmen.

Both of the Gothic panels illustrated in this book are highly appropriate today for the decoration of important rooms in which the background is permitted to play a leading part in the decorative scheme, as in lobbies of hotels and apartment houses, for the decoration of fine store interiors, for waiting-rooms and private offices in commercial structures, and for libraries, schools and similar public and semi-public buildings in which the furnishings are a subordinate element. These panels may be employed with great effect, for they possess depth and richness of color and texture that give them a high place as a decorative medium. They are appropriately used with furnishings of oak or walnut of early English design, and they also harmonize exceedingly well with occasional pieces of Italian and Spanish origin. It has been remarked before that the linenfold motif has long held its place in architecture and decoration and this is particularly

apparent in its frequent recurrence in furniture and cabinet work, typical of practically all European countries. These panels may also be used in conjunction with the Tudor and Jacobean paneling described below, for the same reason.

*Tudor and Elizabethan Paneling*

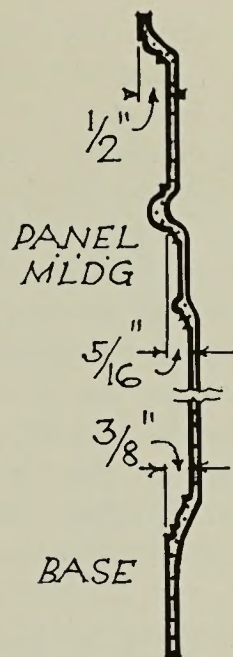
It has been frequently said that architecture faithfully reflects a definite expression of the character of its people. During the long era when England was ruled by the House of Tudor, the tendency of domestic architecture clearly shows the changes which the nation was undergoing. During the reign of the first of the Tudor line, English architecture had hardly begun to lose its mediaeval Gothic character. England's isolated geographic position shielded it from the influences which were apparent in the architecture of Continental countries, and it was not until the reign of Henry VIII that the Renaissance movement began definitely to influence the somewhat heavy English forms of architecture and decorative interior furnishings.

Once the Renaissance began to take hold, however, the movement toward a marked change in style was well begun. Royalty took pride in its patronage of the arts, and the increasing wealth of English nobility, which was one of the results of the Reformation, resulted in a demand for large country and city manor houses and homes, which led to a period of very active construction. Master builders and

## ELO ASBESTOS JACOBEOAN PANELING

### Pattern No. 53

*A geometric pattern composed of diamond shaped and rectangular ornamentation of the panels, derived from early English oak precedents of great charm and popularity, lends added interest to the wall treatment when the Elo Paneling illustrated at the right, is employed. This design lends itself especially well to the decoration of rooms carried out in the English manner and furnished with oak or walnut furniture of appropriate style.*



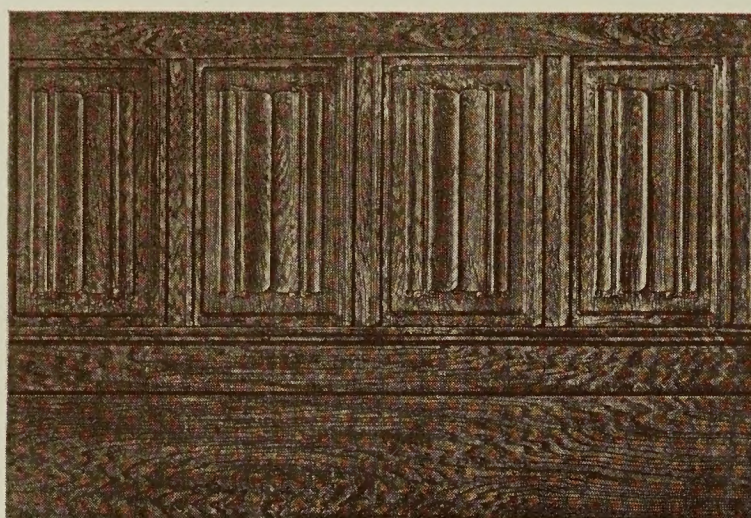
### SIZE

*The size of the panel illustrated herewith is 3' 11" wide by 6' 10 1/4" high. Generally used with Elo Asbestos Baseboard No. 57 and top molding of wood. See opposite page for adjusting and "closing" units used with this panel. Reproduction is at the scale of approximately 1 inch equals 1 foot.*

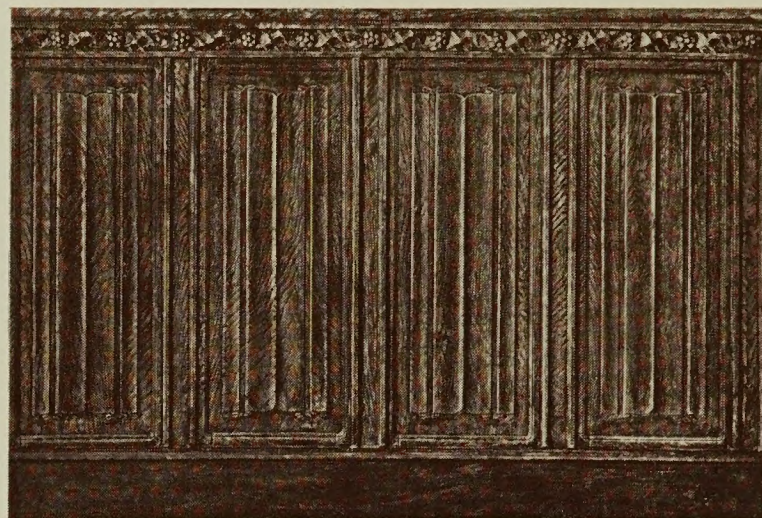


craftsmen came to England from the Continent to take advantage of this period of construction activity and prosperity. They brought with them a wider appreciation of Renaissance ideas and styles than had theretofore been existent among native workers. During the long reign of Elizabeth, England developed a type of architecture so characteristic as to have earned for itself the dignity of classification as a distinct period. During these periods

wall paneling was characteristically composed of small oak panels with comparatively wide rails. The paneling was carried to the ceiling or to a carved cornice above which was a plaster frieze, or in open roofed halls, half-timber patterns. The Elo Asbestos Tudor paneling shown on page 7 is highly characteristic of this style. On page 6 is an illustration of another Tudor panel (Pattern No. 32) showing a variation in the treatment of the moldings and



*Adjusting panel Pattern No. 85 shown with Elo Asbestos Baseboard No. 57, used with panel No. 16 shown on opposite page for wainscot under windows, etc. Width 3' 11 $\frac{1}{4}$ ", height 1' 7 $\frac{3}{8}$ " exclusive of Baseboard.*



*Adjusting panel Pattern No. 44 used with panel No. 16 shown on opposite page as wainscot to increase height and for paneling under windows. See desk made of this unit on page 20. Width 3' 11 $\frac{1}{4}$ ", height without Baseboard 2' 2 $\frac{3}{4}$ ".*

proportions of the panels taken from other fine contemporary work. This paneling with its appropriate accessories is particularly useful in important rooms where the background must be subordinated in attention value to furnishings and other interior treatments. There is a simple broad dignity to Tudor panel work that suggests its employment in rooms where ornateness or elaboration is not desired or where the attention must be concentrated on other furnishings. Very often the linenfold panel is used in conjunction with these simple flat panels for special emphasis, one characteristic scheme being to introduce the linenfold on doors or as a frieze above the typical rectangular wall units.

### ***The Panel Work of the Jacobean and Stuart Period***

Once England felt the influence of Continental architecture, it became peculiarly susceptible to changing trends in architecture and decoration, and during the reigns of the monarchs of the Stuart line, French influence materially assisted in the increasing change which was steadily taking place. During the latter part of the Stuart period, English domestic architecture reached what many consider its most delightful and beautiful form.

Under the reign of James I, but comparatively small changes took place from the types which had been in vogue under Queen Elizabeth. The stern days of the Commonwealth offered but scanty encouragement to anything which tended toward making life more tolerable. Later monarchs of this house who had enjoyed the hospitality which France has always been ready to extend to sovereigns in exile, brought back to England when their enforced sojourn had been ended, many of the prevailing French fashions which spread rapidly once they had been adopted by the Court. The rule of the Com-

monwealth was over, and with the return of the Stuarts to their dominions, England was enjoying again a period of renewed life and freedom. Again architecture reflected this changing national character and feeling and the interest displayed in what was artistic and amusing, which immediately appeared with the Restoration, was mirrored in the Stuart style of domestic architecture and decoration, which drew its predominating characteristics from the new mansions and manor houses of the king and the reestablished and prosperous nobility.

Again political conditions on the Continent and the improved situation in England drew to the island many skilled designers and craftsmen trained in all the arts, who were well qualified to execute their designs. Interior paneling of wood received even greater attention than formerly; the moldings were more carefully developed, proportions were studied and details having interest and variety were introduced into the panel fields.

Jacobean and Stuart rooms have comparatively low, flat ceilings, usually beautifully ornamented in plaster either in low relief, all-over, geometrical strap-work patterns, or in the French parge work showing natural flower and bird forms. The wall paneling generally covered the lower three-quarters of the walls and was capped with a thin cornice or sometimes a Renaissance frieze above which was plaster parge work in varying degrees of ornamentation, with naturalistic or conventional motifs.

The typical oak panel was in small units with the fields often divided into geometrical patterns with applied moldings. The arch was occasionally introduced into the top tier of panels.

Modern designers will find in the Elo Asbestos Jacobean paneling illustrated on pages 8 and 9, an excellent and typical example of authentic woodwork of this period. The upper courses of the

## ELO ASBESTOS GOTHIC PANELING

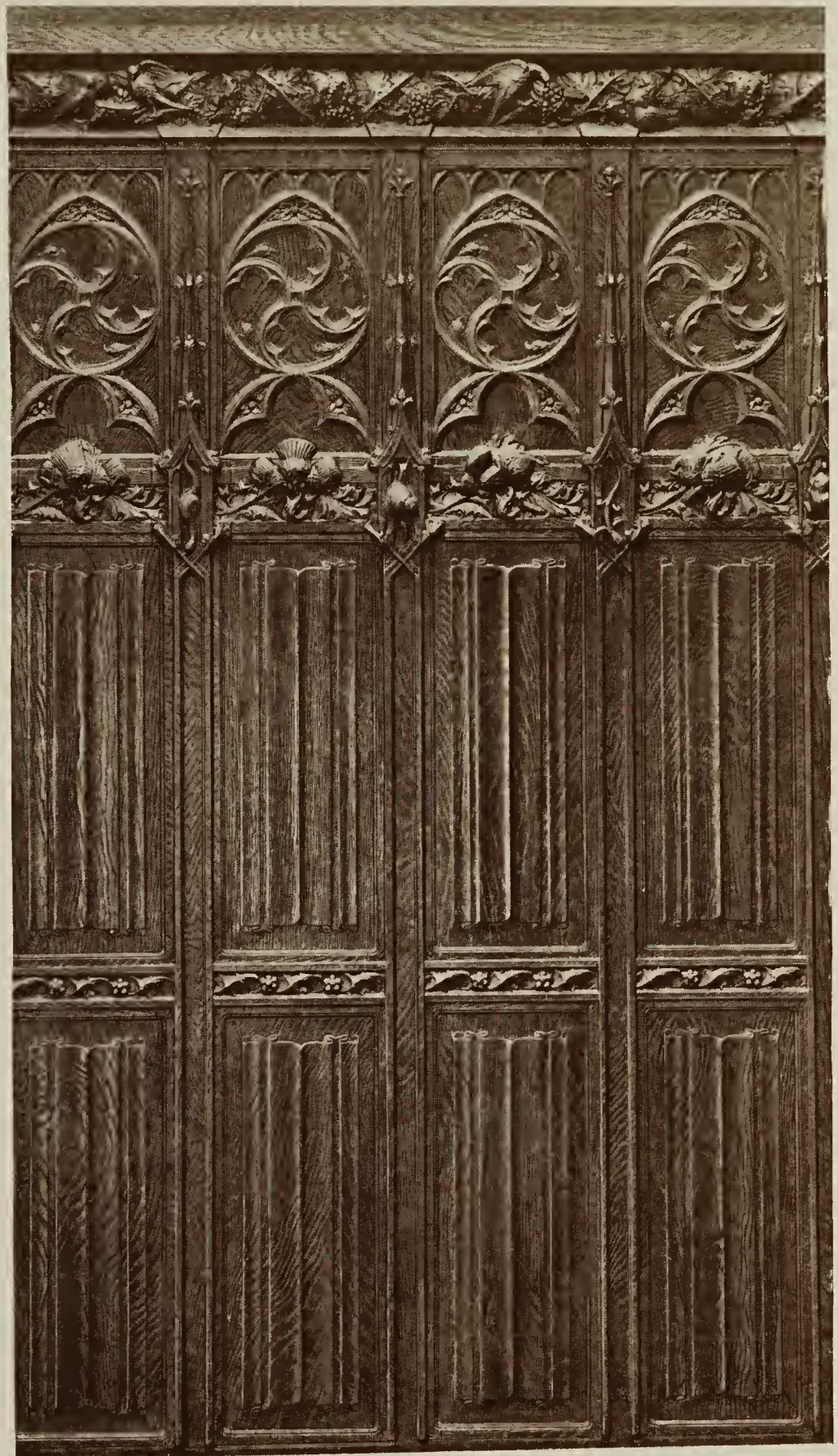
### Pattern No. 16

*At the right is shown a very beautiful panel based largely upon French Gothic precedent. The top row of panels follow the flamboyant Gothic style much used in France during the height of the Gothic period. The lower panels contain a very interesting and restrained linenfold design giving a general effect of great richness and beauty. This type of panel is well suited to lobbies for fine offices, apartment buildings and hotels, for libraries and for ecclesiastical work of all kinds.*



### SIZE

*The panel shown here measures 3' 11 1/4" wide by 6' 7 1/4" high. Generally used with special Baseboard No. 83 and top molding of wood. Adjusting panels to match are shown on opposite page. Reproduction is at the scale of approximately one inch equals one foot. Section showing relief above.*



panels contain simple diamond shape patterns, contrasting with the rectangular division of the lower courses. Adjusting panels in which typical units are compressed for use in limited spaces or separate units representing the lower or upper courses of the standard panel for use under windows, over mantels, or for increasing the height of the standard panel dimension, offer further resources enabling the designer to adapt this pattern to a wide variety of wall dimensions. See illustrations of these units on page 8.

The Jacobean panels are appropriately used under much the same circumstances as call for the employment of the simpler Tudor paneling above described. The additional variety and interest created through the use of geometrical divisions gives slightly greater attention value than the earlier work.

An interesting private office developed in Elo Asbestos Jacobean paneling is illustrated on the frontispiece and in the architectural drawings appearing on page 16 showing arrangement of paneling.



No. 96



No. 112



No. 111

## TYPICAL ADJUSTING PANELS FOR ELO GOTHIC PANELING NO. 95

Typical adjusting panels for Elo Asbestos Gothic Paneling No. 95. The narrow unit (Pattern No. 96) is three-quarters the width of a single panel and rail in Panel No. 95, and is used as a "closing" unit or for narrow wall spaces and around columns. Pattern No. 112 can be used alone for a lower effect than Panel No. 95 or for extending height in larger rooms. Panel No. 111 is for filling under windows or as a low wainscot.

## SIZE

|              | Width                 | Height               |
|--------------|-----------------------|----------------------|
| No. 96.....  | 1' 2 $\frac{3}{8}$ "  | 8' 0"                |
| No. 112..... | 3' 11 $\frac{1}{2}$ " | 6' 0 $\frac{3}{4}$ " |
| No. 111..... | 3' 11 $\frac{1}{2}$ " | 2' 2 $\frac{1}{4}$ " |

In computing height of these units on wall, it should be remembered that variations can be effected by changing width of baseboard and top mold.

*Minor Norman and Breton Paneling*

Within the last few years, public attention in America has been drawn to the charming domestic architecture of Normandy and Brittany. There are now apparent the beginnings of a genuine vogue for modern houses possessing the characteristic charm and informality of the minor farm houses and urban residences of northern France. With this interest in "peasant" architecture has come an appreciation of the native furniture and decorations which lends special interest to the "Breton" Elo Asbestos Paneling illustrated on page 14. A study of these interesting designs will show the characteristic incised carving in conventionalized flower and geometrical patterns worked on plain oak panels with stiles and rails having a relatively primitive molding. It is apparent that the craftsmen of this period were limited to the use of simple tools, as most of their carving was done with ordinary chisels and gouges. There was no relief carving of any great moment, but when elaborate effects were desired, the results were achieved by the use of applied half-round turnings in conjunction with deeply recessed solid woodwork.

There is evidence of many influences in this interesting style of paneling, for the craftsmen seem to have gathered their inspiration from occasional glimpses of work of other periods and other countries. In turn, this work has influenced later

styles. Perhaps the most interesting feature to note is that the early Colonial architecture of America, and particularly some of the early furniture, shows a marked resemblance to the Breton panel work reproduced in Elo Asbestos. The famous Connecticut chests with their incised carving and applied half-round turnings are particularly reminiscent of this naive peasant woodwork.

*Elo Asbestos Paneling for Painted Finishes*

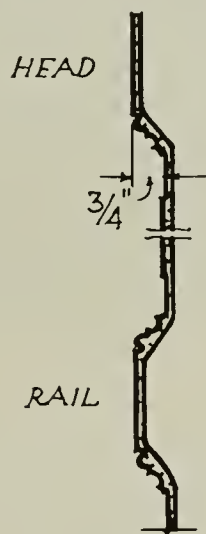
The Elo Asbestos Paneling illustrated in this book is selected from many other patterns which may be procured on special order. There is a wide range to choose from, including modernistic patterns, elaborately carved Gothic screens, and panels finished without wood texture which are intended to be decorated with paint or treated with a metallic surface of bronze, gold or silver.

The patterns without wood texture carry the period styles illustrated in this book through the subsequent stages of architectural development when painted and enameled wood paneling enjoyed equal vogue with natural wood finishes. Its strength, permanence and fireproof qualities, combined with the interesting plain and molded patterns available make this type of Elo Asbestos Paneling particularly desirable where fine painted and enameled paneling effects are desired. Designs and complete information furnished on request without any obligation.

## ELO ASBESTOS GOTHIC PANELING

### Pattern No. 95

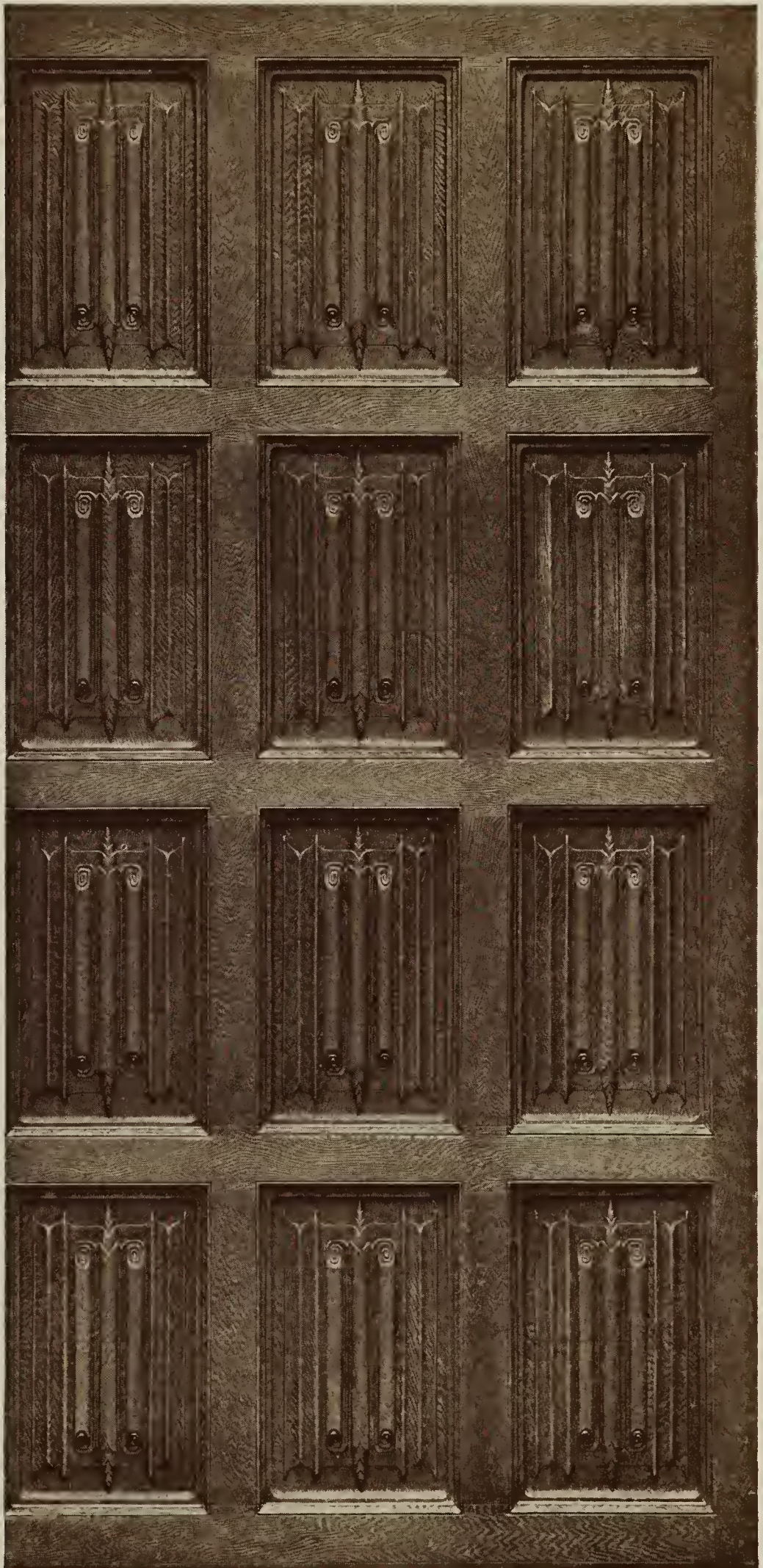
*The linenfold paneling illustrated at the right, reveals the grain and texture of fine oak woodwork decorated by the hand of a master craftsman. It is distinctly Gothic in feeling, the linenfold panel being characteristic of Gothic work in both England and France. Such panels may be seen in some of the finest chateaux and manor houses abroad, and in many churches.*



### SIZE

*This panel unit measures 3' 11½" wide by 8' high. A narrow closing unit and sections one and three panels high for use with the standard panel shown herewith are illustrated on the opposite page. Reproduction is at the scale of approximately one inch equals one foot.*

Interesting adaptations of the Gothic Panels illustrated on this and the three preceding pages are to be seen in the altar for the Lutheran Church House shown on page 18, the desk illustrated on page 20, the office lobby shown on the frontispiece and cover, and display room shown on page 21. The beauty and intrinsic interest of fine Gothic woodwork as reproduced in Elo Asbestos Paneling suggests the use of these panels for many similar purposes. Obviously for ecclesiastical work of all kinds, from cathedrals to parish houses, these patterns derived from authentic sources are particularly significant.



*Appropriate uses for these and other panels and correct methods of finishing Elo Asbestos products are described in detail in the accompanying text.*

## DESIGNS DERIVED FROM NORMAN AND BRETON ARCHITECTURE

Elo Asbestos Paneling of Several Types, all having close Relationship in Origin and Style. Incised and Chip Carving shows Peasant Origin.

*All dimensions given are exclusive of wood top mold and Elo Baseboard shown in some of these illustrations. Scale approximately one-half inch equals one foot.*



No. 21



No. 22

| SIZES       |                      |                      |
|-------------|----------------------|----------------------|
|             | Width                | Height               |
| No. 21..... | 3' 6 $\frac{7}{8}$ " | 5' 1 $\frac{1}{4}$ " |
| No. 22..... | 3' 6 $\frac{7}{8}$ " | 3' 8 $\frac{1}{8}$ " |
| No. 39..... | 3' 6 $\frac{7}{8}$ " | 2' 8 $\frac{1}{2}$ " |



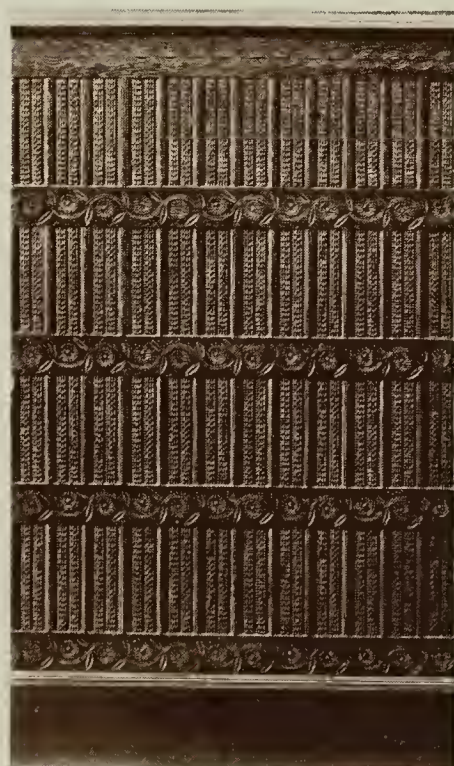
No. 39

The panel below may be used appropriately with Nos. 21, 22 and 39 in various ways. Note repetition of incised carving on rails of all four units.

## SIZES

|                              | Width                | Height                |
|------------------------------|----------------------|-----------------------|
| No. 21b....                  | 3' 6 $\frac{7}{8}$ " | 5' 1 $\frac{1}{4}$ "  |
| No. 22b....                  | 0' 11"               | 3' 8 $\frac{1}{4}$ "  |
| No. 81<br>(Modern)           | 1' 3 $\frac{3}{4}$ " | 3' 11"                |
| No. 67 with<br>Frieze        |                      |                       |
| No. 79...                    | 4' 9 $\frac{1}{2}$ " | 5' 8"                 |
| No. 67<br>(Panel<br>only) .. | 4' 9 $\frac{1}{2}$ " | 3' 10 $\frac{3}{4}$ " |

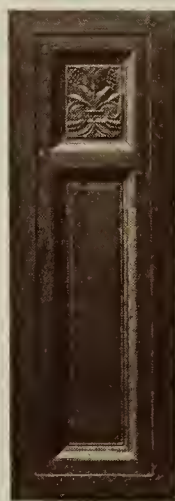
The panel below is in two parts, the upper section being a Frieze, which may be used independently of the lower section. The division comes above the top stile. See page 22 for detail and dimensions of Frieze.



No. 21b



No. 22b



No. 81



No. 67 with Frieze No. 79

# DESIGNING INTERIORS WITH ELO ASBESTOS PANELING

*Drafting Room Methods Simplified by Use of Standard Panels  
with Adjusting and Closing Units, without Affecting Integrity of  
Architectural Design, or Restraining Designer's Creative Skill.*

TO one accustomed to designing and installing wood paneling, the ease and flexibility with which Elo Asbestos Paneling may be incorporated into the design of a room of any dimension will come as a gratifying relief. Designers who have never before undertaken this type of work will find the use of Elo products a very simple matter, clearly explained in this and the following chapter.

Unlike most materials which are produced in stock patterns and stock sizes, Elo Asbestos Paneling has been made with accompanying accessory units, called adjusting panels, which permit the free employment of the stock sizes without introducing a difficult problem of fitting the units into a space not equally divisible by the width of a standard panel unit. In handling wood paneling the designer is usually faced with the problem of taking wall spaces of varying dimensions and finding some common denominator to use for the individual panel unit which will result in an appearance of equal size panels on all the walls. At best this is a trying problem to solve, and it is one that even the early designers avoided wherever possible by frankly varying the size of their units to make up the diversity in wall dimensions or to fit the panels around doors, windows and projections. The makers of Elo Asbestos Paneling after carefully studying the work of medieval craftsmen, realized that this freedom in using a uniform panel size for the main wall spaces and frankly varying the panel size or the width of the stiles or rails to meet special conditions, could be followed with equal satisfaction in the development of this new product.

Given a room plan with dimensions established by considerations other than the width of the panel units, the modern designer can employ Elo Asbestos Paneling by the simple expedient of using as many standard panels as will fit each major wall space,

relying wholly upon the use of plain Elo Asbestos Lumber or the various adjusting panels illustrated in this book, to completely fill out the given wall space, including spaces under windows and over doors.

Several rooms are illustrated in this book which clearly show how flexible Elo Asbestos Paneling is in actual use, and on the following page are architectural drawings of details taken from the two rooms illustrated in the frontispiece which show the architectural method employed in adapting Elo Asbestos Paneling to the typical conditions which

presented themselves in these installations. In fact the designer working with Elo Asbestos Paneling finds himself employing a material which permits the exercise of a great deal of ingenuity and artistic talent in creating with stock patterns individual effects of great charm and character.

Attention is called particularly to the fireplace illustrated on this page and to the altar shown on page 18. In both instances stock patterns have been employed to achieve results which have all of the appearance of specially designed details. The fireplace occupies part of one wall of the office lobby shown in the lower illustration on the frontispiece. The Gothic Elo Asbestos Paneling (Pattern No. 16) illustrated on page 11, was selected for this room and

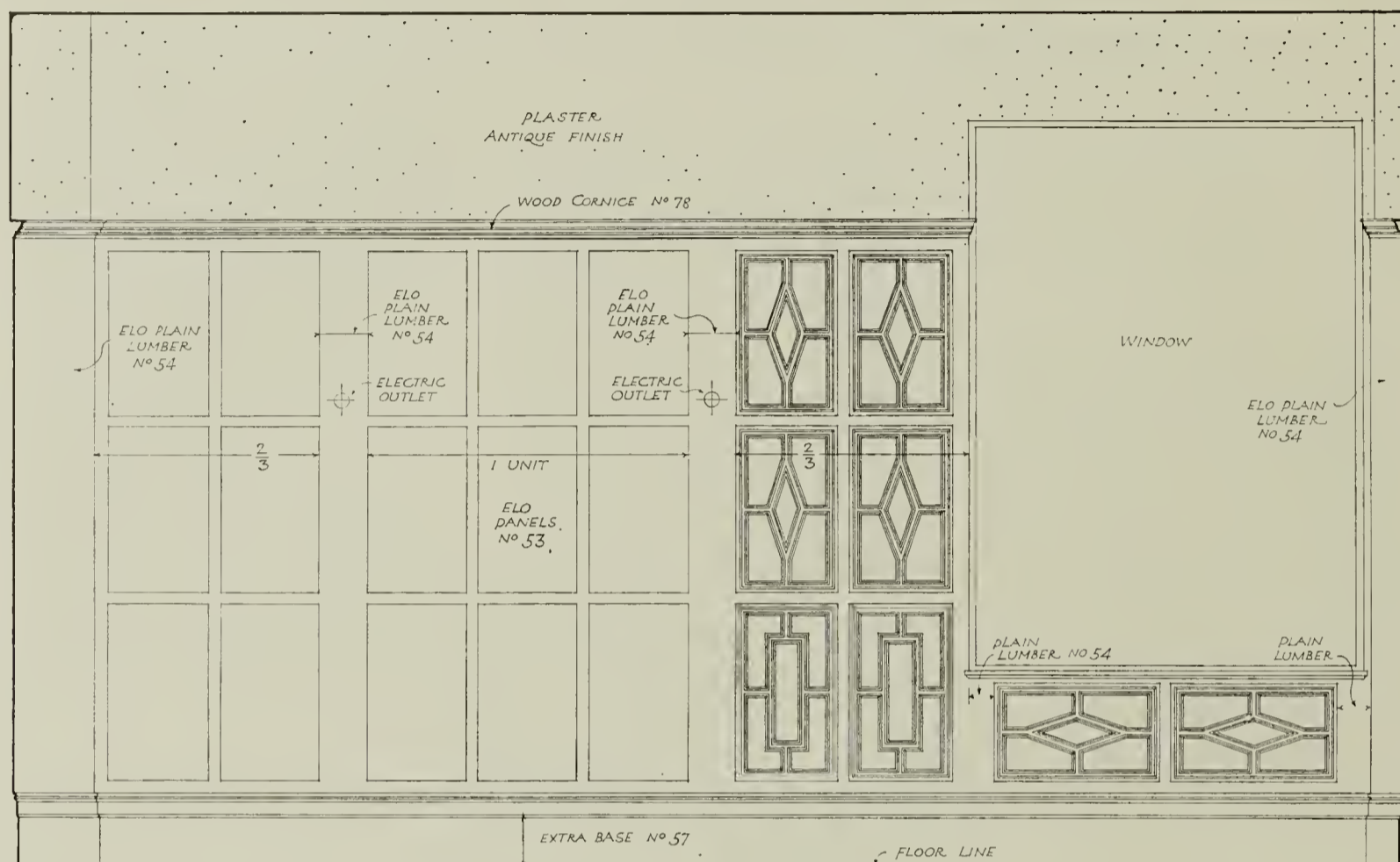


*This fireplace detail is characteristic of the charm, dignity and individuality which have been achieved in this New York office lobby with fire-proof Elo Asbestos Paneling.*

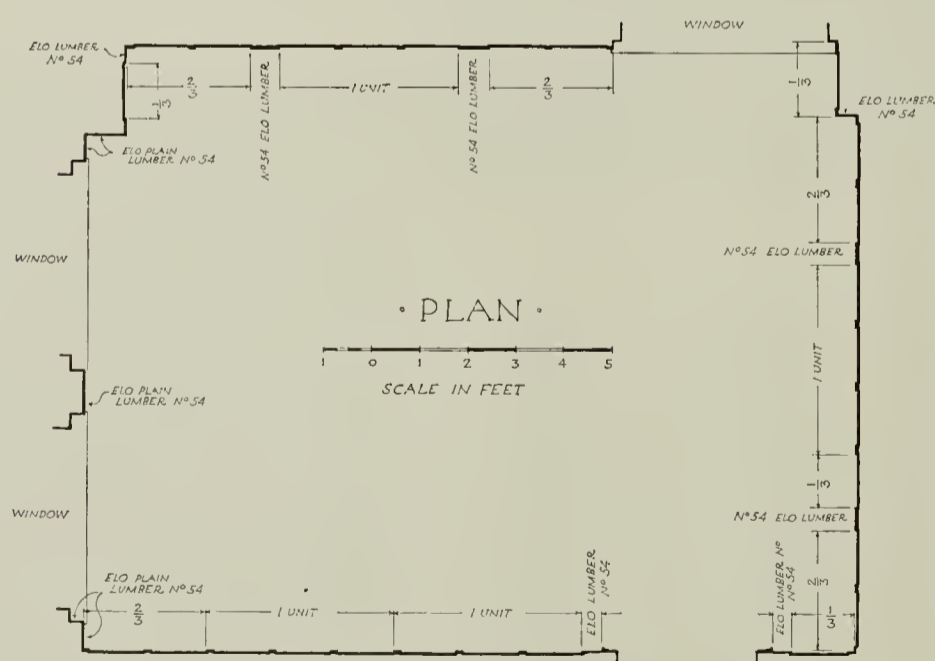
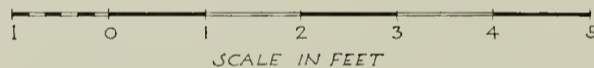
was carried around all of the walls and incorporated in the pilasters on either side of the fireplace. Variety was achieved by employing the simple Tudor panel illustrated on pages 6 and 7 for the breast of the fireplace, with a simple wood mold framing the fireplace opening. The necessary space adjustments were made with pieces of plain Elo Asbestos Lumber and these three simple elements have created a fireplace of extraordinary charm which has won much favorable comment for its excellence. The altar is a similar example of the ingenious use of stock Elo Asbestos (*continued on page 18*)

## PLAN AND ELEVATION — PANELING IN PRIVATE OFFICE

LYON & TAYLOR, *Architects*



• TYPICAL ELEVATION •

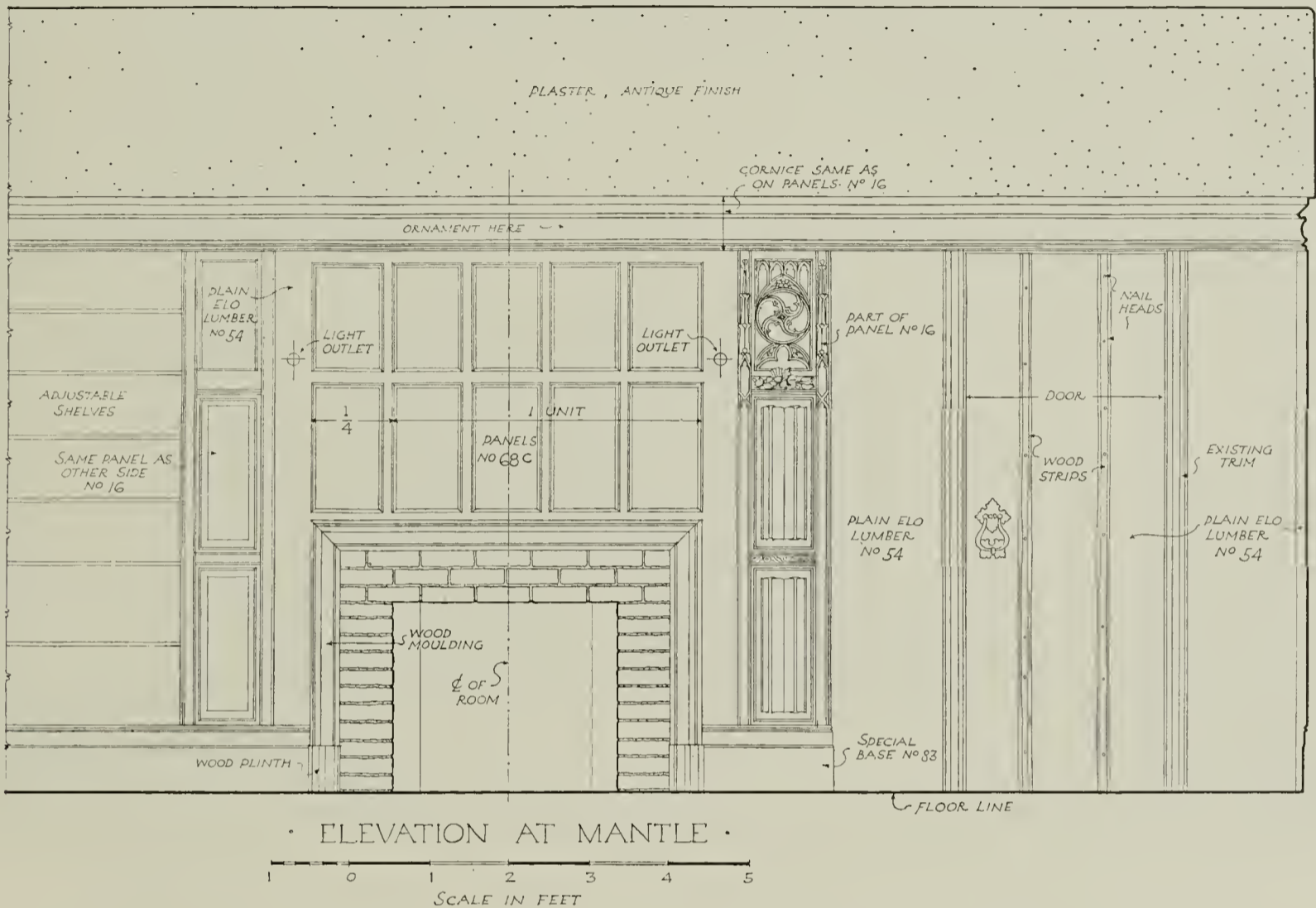


## NOTES

The architectural drawings on this and the opposite page show the two rooms illustrated in the frontispiece. Drawings similar to these are all that are required for a complete installation of Elo Asbestos Paneling. An elevation reveals the manner in which typical space adjustments are made. The accompanying plan gives the spacing of the full panels and fractional panels for the entire room and indicates where wide stiles or plain Elo Asbestos Lumber may be introduced to take up surplus space. See text, pages 19 and 20, for full instructions for installing, specifying and ordering Elo Asbestos products.

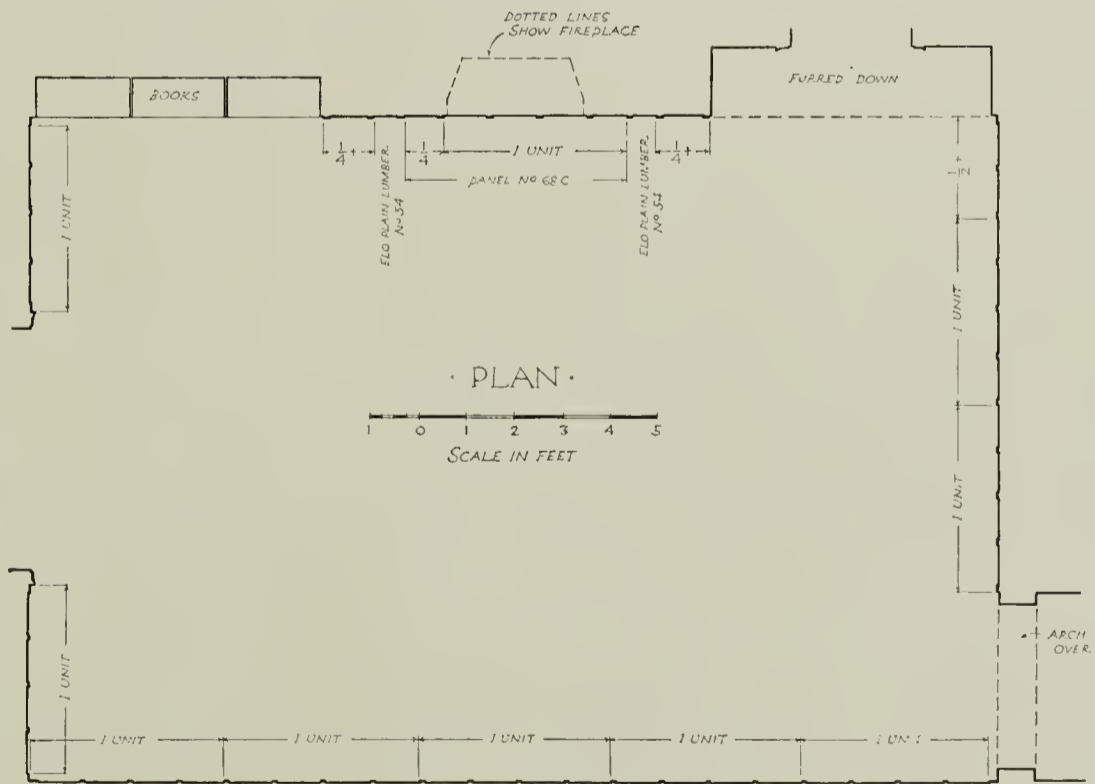
# PLAN AND ELEVATION — PANELING IN OFFICE LOBBY

LYON & TAYLOR, Architects



## NOTES

These working drawings give all necessary information for paneling the beautiful office lobby illustrated in the frontispiece, including the fireplace shown on the front cover and on page 15. Elo Asbestos Gothic Panel No. 16 was used on the walls as shown on the plan, with an overmantel of Tudor Panel No. 68-C. Note use of plain Elo Asbestos Lumber for space adjustment and for covering stock metal door on the right. Fractional panels marked with "plus" sign indicate cutting to include an extra stile to frame panel.





*Altar in Lutheran Church House, headquarters of the Lutheran Church in America, 39 East 35th Street, N. Y., made of parts of Elo Asbestos Panel No. 16 and Baseboard No. 83. An excellent example of fine cabinet work, showing superb effect of carved oak obtained at low cost. Elo Asbestos Paneling is exceptionally suited to ecclesiastical work because of its beauty, economy and durability and because it is absolutely fire-proof. This material has been extensively used in European churches.*

Panels and the illustration clearly shows how the desired results have been achieved.

The private office also illustrated in the frontispiece and shown in detail in the accompanying architectural drawings, shows another instance of the simple adaption of standard units to a wall space which was established without any reference to the standard panel dimensions. At one end of the wall shown in the architectural drawing, a column had to be encased, and a window interrupted the paneling in another part of the wall. The designer chose the Jacobean Panel illustrated on pages 8 and 9, and adjusted these to fit the given wall space by introducing two wide stiles made of plain Elo Asbestos Lumber. The space under the window was filled by simply cutting one of the stock panels and turning the units to a horizontal position in exactly the same way that old time craftsmen introduced minor eccentricities in their panel work to overcome similar obstacles and thereby secured distinctive character and a high degree of individuality.

Flexibility in the use of Elo Asbestos Paneling is

further increased by the employment of the architectural accessories shown and described in a later chapter in this book which include wainscots, friezes, pilasters, and moldings of various patterns. Many of the Elo Asbestos Panels are sufficiently related one to another as to permit the use of one pattern for a special treatment or feature in conjunction with another panel used for the main wall spaces. This aspect of the design problem has already been touched upon in the preceding chapter in which it was pointed out that the various architectural periods during which wood paneling achieved its greatest use were developments one from another. The use of work of later periods in conjunction with panels of an earlier period actually occurred in many old buildings where the work of an early craftsman was superseded or extended by changes undertaken a generation or two later. In fact these early precedents have had their influence on the architecture of many subsequent styles.

The Beaver Products Company maintains a service department to assist in the use of Elo Products.

# HOW TO INSTALL AND FINISH ELO ASBESTOS PANELING

*With Notes on Detailed and Short Specifications, the Correct  
Sequence of Operations, and Methods of Estimating Quantities  
of Material Required.*

IN the following paragraphs are given simple instructions for the installation and finish of Elo Asbestos Paneling written from the point of view of the builder or mechanic actually undertaking the work. Architects and designers specifying Elo Asbestos Products on work under their control will find in these paragraphs the basis for the preparation of fully detailed specifications; and at the end of this section is a brief form of specification for use when more elaborate instructions are deemed unnecessary.

These instructions and specifications are presented in a manner to show the logical sequence of operations which has been found through experience on numerous installations to be the most direct and simple method of conducting the work. The designer will also find herein information that will aid him in laying out his work.

The entire process is quite simple in actual practice, although like many other building operations the steps require a somewhat lengthy description. In brief, Elo Asbestos Paneling is erected and finished in exactly the same manner as wood paneling under similar circumstances.

## *Measuring the Job*

The room in which Elo Asbestos Paneling is to be used should be carefully measured on the job to note any discrepancies between the dimensions actually existing and those shown on the architect's or designer's scale drawings. These dimensions should then be reduced by an amount sufficient to allow for the thickness of the furring strips described in the following paragraph, which are applied over the existing wall and to which the panels are attached with countersunk wood screws.

## *Applying Furring Strips*

Furring strips are attached to old or new walls by standard methods. On plaster walls the wood strips are nailed through the plaster to the studs; on gypsum blocks the strips are nailed by crossing the nails in pairs diagonally into the gypsum; on terra cotta or brick, attachment is by means of screws in soft plugs or by expansion bolts in the usual fashion. The furring strips should be of sufficient thickness to allow the panels to carry over any existing trim which it is desired to cover with the Elo Asbestos Panels (such as existing cement or metal baseboards which are not to be removed),

and to meet the projection of the top molding used to finish the upper edge of the panels.

The furring strips are spaced to fit the design of the panels to be used. Generally the strips lie in the rails or stiles of the panels and may be either horizontal or vertical, as the condition of the job indicates. They should be close enough to make a rigid job which generally means there should be a furring strip under alternate rails or stiles and under the joint between adjacent panels and pieces.

## *Setting Panels*

The process of setting the panels should be started at points where doors, windows, or other fixed elements break into the plain wall surface and establish points on either side of which the panels must be properly spaced and balanced. The wall space between such fixed points then is allotted as many standard panels as the dimension will permit and the excess space is filled either with fractional panels carrying the complete unit design, adjusting panels, or with plain Elo Asbestos Lumber to form extra width stiles. The surplus space may be divided into several parts and wider stiles inserted at intervals between the standard panels, or the adjustment may be taken up at the corners of the room and at windows, doors or other fixed features.

Spacing the panels and making the necessary adjustments is determined before any panels are actually attached. It is so easily done that any competent workman can make the correct arrangement to secure a satisfactory and pleasing effect, or the designer may definitely indicate on his drawings spaces where the adjustments may be introduced. The placing of the panels and the adjusting units having thus been established, the workmen proceed first with the erection of the standard units, making certain that they are placed at the proper height to allow for the baseboard if one is to be used, and then fit and erect the closing units.

## *Cutting and Fitting Panels*

Practically no fitting of the standard panels is required other than occasional slight planing of the edges with ordinary woodworking tools, for minor cracks can be filled in a fully satisfactory manner after the panels are in place.

Where required, Elo Asbestos Lumber or the panels themselves may be sawed, using a coarse-



*Information desk in office lobby illustrated on frontispiece showing how Elo Asbestos Paneling may be used for fire-proof counters, bank rails and screens, office partitions and similar details in important buildings.*

tooth wide set saw for long cuts and an ordinary hack saw for fine fitting. To take up minor differences in width they may be sawed close to a panel molding, the necessary strip being cut out from the panel and then the molding and stile reset adjacent to the rest of the panel. For varying the height of the panel work, cuts may be made close to the molding at one of the rails and either an adjusting or fractional panel inserted or part of one of the standard panels removed.

### ***Attaching Panels***

Elo Asbestos Panels, accessories and plain lumber are attached to the furring strips with ordinary flat head wood screws. Holes are bored through the panels, using a counter-sink drill or an ordinary drill or wood bit followed by a counter-sink. The screw heads are sunk slightly below the surface of the panel and set firmly into the furring strips.

After all of the panels are attached in this manner and the top molding and baseboard set in place, the work is completed ready for filling the joints and finishing as described below.

### ***Filling Joints and Screw Heads***

Joints and screw heads are filled with a plastic mixture such as cold glue and fine sawdust, "plastic wood," or other hard-setting mastic. *Do not use ordinary putty.* After the mastic is hard, sandpaper the surface lightly to come flush with the panels. Grain the screw holes and joints with the thumb-nail or the point of a sharp tool to imitate wood graining. If any minor cracks or breakages

occur in the setting process, these defects can be readily filled and concealed in a similar manner.

### ***Finishing Elo Asbestos Panels***

As soon as the mastic used to fill joints and screw holes is set, the job is ready for finish, in exactly the same way actual hard woodwork is treated. The usual stains are applied and when desired the stains may be lightly rubbed for highlighting or antiquing, and subsequently the surface may be finished with shellac, varnish or wax, as prescribed by the designer. For painted finish treat like ordinary close-grained wood.

### ***How to Specify Elo Asbestos Products***

The following short specification is recommended where genuine Elo Asbestos products are desired:

"Where indicated on the drawings, walls shall be paneled with Elo Asbestos Paneling and architectural accessories as manufactured and supplied by The Beaver Products Company, Inc. Paneling designated as Pattern No. . . . . shall be used for the principal wall surfaces in conjunction with their adjusting panels, Pattern No. . . . .; wood top molding Pattern No. . . . ., baseboard Pattern No. . . . ., and plain Elo Asbestos Lumber, (Pattern 54) all in accordance with details shown on the accompanying drawings. The panels, moldings, trim and other Elo Asbestos products shall be attached to the wall by means of wood furring strips spaced to fit under alternate rails and stiles and under panel joints, to which the panels are fixed by means of counter-sunk flat head wood screws, in the manner customarily employed in the erection of wood paneling. Joints and screw heads shall be filled with a hard setting mastic, sandpapered flush with the panels and grained with a sharp tool to imitate adjoining wood effects."

### ***How to Order Elo Asbestos Products***

Making up an order for Elo Asbestos Panels for any given room or building involves the same process used for taking off quantities of other standard building products. The number of stock panels needed to cover the wall surfaces is first counted by dividing the various wall spaces by the width of a standard panel unit; the surplus space is then measured and a suitable quantity of adjusting panels, or fractions of standard units or of plain Elo Asbestos Lumber, is noted, allowing a small surplus for cutting and fitting. Spaces under windows or over doors are measured and suitable adjusting or fractional panels selected to fit. The lineal feet of baseboard, molding, and standing trim is then taken off and the quantities reduced to a simple order.

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*The Service Department of The Beaver Products Co., will develop from architects' or owners' plans, suggestions for decorative paneling with complete estimates and installation data. This service is free.*

# FIREPROOF TRIM OF ELO ASBESTOS FOR LARGE CITY BUILDINGS

*Restrictions placed on use of wood for interior trim in large buildings in leading cities suggests use of Elo Asbestos Products for return to fine architectural effects of carved or molded woodwork.*

THE fire laws and building codes of most of the leading cities in this country have imposed quite rigid restrictions upon the use of wood as a structural material in any part of large city buildings. Within certain zones no wood may be used at all, except for furniture.

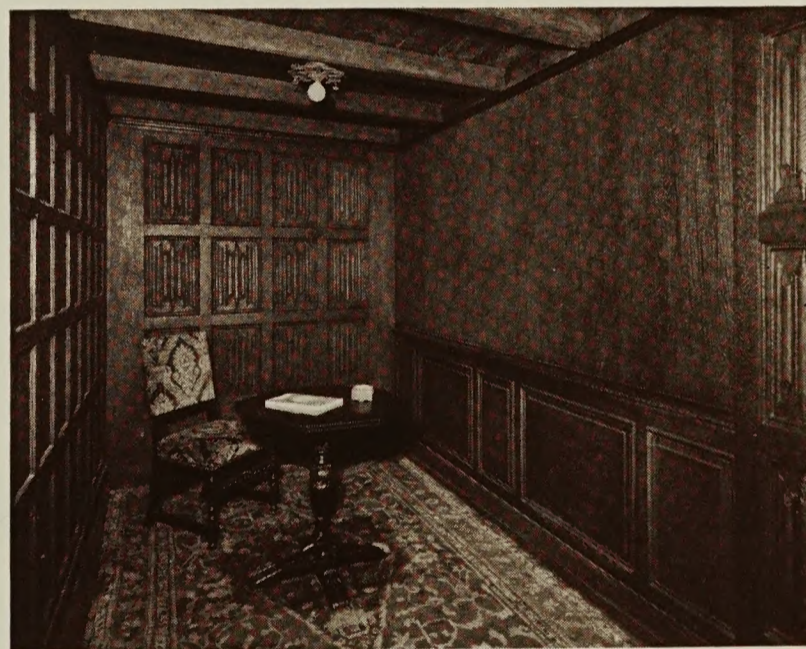
These regulatory measures, while absolutely essential for the protection of the public, have, nevertheless, added another difficulty to the already long list of restrictions which architects, owners, builders and decorators must take into consideration in the development of new buildings or the alteration and improvement of existing structures. The restrictions against wood have required the use of metal and various forms of masonry for standing trim, including baseboards, window casing, door frames, doors, decorative wall moldings, and similar architectural accessories. From a practical as well as from a fire protection point of view, these materials serve the purpose, but they have definitely contributed to the increasing cost of modern building and they have forced the designer to avoid many interesting and attractive architectural effects that can only be achieved in wood. There is no denying the fact that standing trim of metal, generally painted or occasionally frankly introduced in metallic finishes, produces quite a different effect from that which results with the use of fine woodwork. The latter possesses distinctive texture and color and may be developed in more interesting patterns than are economically produced in metal.

With the introduction of Elo Asbestos Products there is entering a new opportunity for the use of fireproof trim, having all of the appearance characteristic of wood with the permanence, strength and durability of a metallic or masonry material. Elo Asbestos Products are absolutely fireproof and would be given a Class A fire-resistive rating, which is the highest technical classification for fireproof materials, by any experienced insurance engineer. The moderate cost of Elo Asbestos, combined with these other highly desirable characteristics, opens up new and very interesting possibilities to designers, owners and builders, for a return to genuine wood effects in fireproof buildings.

There are already available Elo Asbestos Products suitable for use for baseboards, window casings, door casings, and the facing of doors, whether or not Elo Asbestos Paneling is used for wall surfaces.

A number of the accessories shown on the following page, such as the Elo Asbestos baseboard Pattern No. 57 and any one of the several Elo Asbestos moldings, can be used without change of form for normal installations of fireproof trim. A very interesting door treatment can be achieved through facing the ordinary metal or kalamein door with solid sheets of plain Elo Asbestos Lumber (sold under Pattern No. 54 in sheets 8' 2½" by 3' 11¼") or with any one of the standard Elo Asbestos Panels illustrated in this book, resulting in an effect of great distinction and individuality.

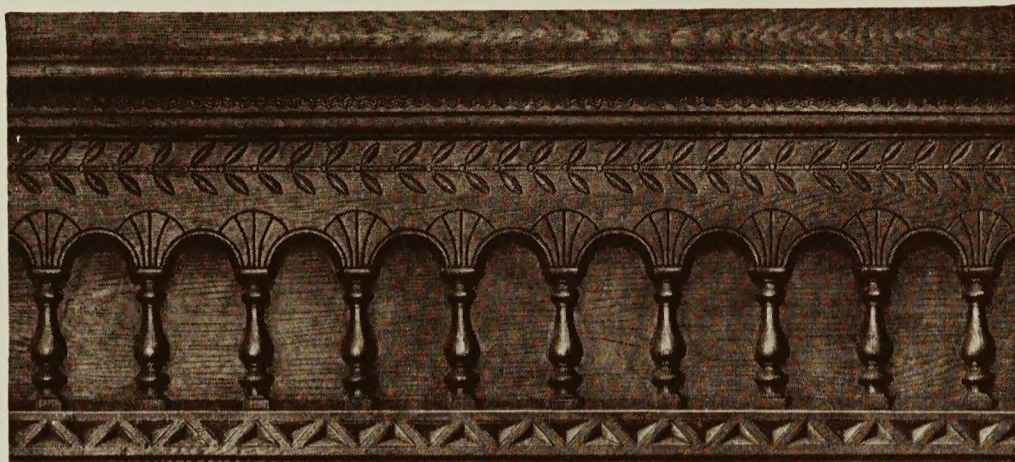
It is the intention of the manufacturers of Elo Asbestos Products to produce from time to time additional Elo products, especially designed for use as fireproof trim. Owners undertaking large building operations desiring to use this economical and beautiful material in place of ordinary cement or painted baseboards and for the other forms of fire-



*Permanent exhibit of Elo Asbestos Panels at the Architects' Samples Corporation, 101 Park Avenue, N. Y. Note plain Elo Asbestos Lumber over wainscot at right, the Gothic linenfold at back, Tudor panel at left, and beamed ceiling.*

proof trim, are urged to communicate with The Beaver Products Company to discuss the opportunities for developing special trim for the proposed building. Installation costs and methods will be gladly supplied on large or small jobs for either special or stock patterns of Elo Asbestos products. Contractors and builders may have access to cost records of actual installations to aid them in estimating.

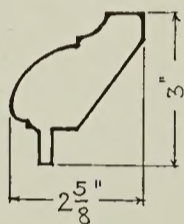
# ELO ASBESTOS ACCESSORIES



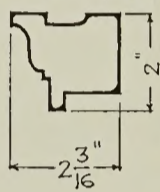
**Frieze Pattern No. 79** with arches, balusters and incised carving in oak. Vertical height  $21\frac{1}{4}$ " ; length (full unit not shown)  $8' 0\frac{3}{4}$ ".

## SELECTED WOOD TOP MOLDS

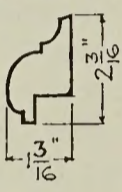
*For Finishing Tops of Elo Asbestos Panels. Sold by the lineal foot*



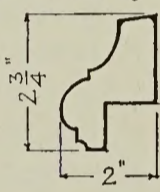
No. 69



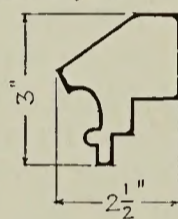
No. 78



No. 65



No. 21



No. 95

## SELECTED ELO ASBESTOS MOLDINGS AND TRIM



**Fleur de Lys Molding No. 7**— $3\frac{1}{8}$ " wide,  $8' 15\frac{5}{8}$ " long



**Plume Molding No. 8**—4" wide,  $8' 15\frac{5}{8}$ " long



**Denticulated Molding No. 66**— $5\frac{1}{2}$ " wide,  $8' 23\frac{3}{8}$ " long



**"Cherry" Molding No. 58**— $3\frac{1}{2}$ " wide,  $8' 2$ " long



**"Vine" Molding or Trim No. 62**— $4\frac{3}{4}$ " wide,  $7' 8\frac{1}{4}$ " long



**Renaissance Molding or Trim No. 14**— $6\frac{1}{4}$ " wide,  $7' 9\frac{1}{4}$ " long



**Baseboard No. 57**—height shown 9". Comes in other heights, and lengths of  $8' 2\frac{1}{2}$ ", with or without top mold



**Plaque** of special design finished in statuary bronze which faithfully reproduces the effect of solid cast bronze of fine workmanship.

## PLAIN ELO ASBESTOS LUMBER No. 54

Plain sheets of Elo Asbestos, faithfully reproducing the appearance of carefully joined wide oak boards, are available for covering doors, for continuous sheet paneling, and for making adjustments with other panels as described in text. Size,  $8' 2\frac{1}{2}$ " with the grain by  $3' 11\frac{1}{4}$ " across the grain.



**Rose Molding, Pattern No. 2**, finished in burnished old gold; other special finishes produced on order. Vertical height  $7\frac{7}{8}$ ", length  $4' 23\frac{3}{4}$ ".

# FLEXIBILITY AND VARIETY ACHIEVED WITH ELO ASBESTOS ACCESSORIES

*A wide variety of moldings, friezes, trim, beamed ceilings and special ornaments increases flexibility, broadens opportunities for creating unique and charming effects with Elo Asbestos Products.*

IN the preceding pages of this book the principal Elo Asbestos Panels have been illustrated in conjunction with the most frequently used adjusting panels and in some instances with baseboards and top moldings of appropriate type. On the facing page are shown a number of additional Elo Asbestos Accessories selected from a considerable variety of patterns available in wood or metallic finishes.

The use of the adjusting and fractional panels as a medium for giving flexibility to the stock panels and permitting their ready adjustment to fit wall spaces of various dimensions has been mentioned in some detail in a previous chapter. These adjusting panels, however, may be used independently as accessories or for wainscots or the construction and decoration of desks, counters, bank railings and similar architectural appurtenances.

Experience has shown that as designers become familiar with the handling of Elo Asbestos products, they find many ingenious and interesting uses for the panels and accessories at a marked saving in cost over the employment of carved woodwork of good quality. On page 18 is shown an altar in the Lutheran Church House, New York headquarters of the Lutheran Church in America, which is composed of Elo Asbestos Gothic Panels and Accessories. Here the effect of a beautiful piece of fine oak cabinet work was produced at a fraction of the cost of real wood ornamented by a competent craftsman. Many similar uses for lecterns, altar rails, choir stalls, and other church appointments are immediately suggested by this delightful detail. The durability of Elo is desirable in such places.

The fireplace detail shown on page 15, which has already been described on other pages, is another example of the ingenious use of Elo Asbestos accessories in conjunction with standard panels. For the same room the architects designed a desk, which is illustrated on page 20, similarly developed with

Elo Asbestos adjusting panels and accessories. This desk well illustrates the special effects that can be produced with Elo products for stock counters, cashiers' desks, partitions and bank railings and furnishings where the use of equally attractive carved woodwork would be prohibitive in cost as well as insufficiently durable to stand the abrasion and wear of every-day use.

Another opportunity for the use of Elo Asbestos products is in the production of beamed ceilings

having the appearance of heavy wood planks between the beams. The illustration on this page, taken from a permanent exhibit of Elo Asbestos products in the Architects' Samples Corporation showrooms, 101 Park Avenue, New York, indicates with what success Elo Asbestos may be employed for this type of ceiling decoration.

On the facing page are a number of standard accessories, including a frieze, several wide and narrow Elo Asbestos moldings, a baseboard, and



*Beamed ceiling of Elo Asbestos having appearance of solid beams of old oak with wide oak planks between. Available in various sizes and spacings.*

examples of Elo Asbestos finished with a metallic surface. The wainscot illustrated on page 5 may also be used as an accessory with other units if desired. With these accessories are also illustrated sections of a number of wood moldings which may be correctly used as top moldings to finish off Elo Panels under the varying conditions which occur on typical installations. These wood moldings may be procured in a very wide variety of shapes and widths and where desired, special wood moldings can be made up to the designer's sketch.

Decorators, cabinet makers, architects, builders and owners are urged to communicate with The Beaver Products Company whenever they have any problem where fine woodwork is desired without its usual high cost and with the added advantages of a material that is absolutely fireproof, permanent and wear-resisting. Assistance in the solution of special design problems is available without obligation.

# Elo Asbestos Paneling

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*The resources of this organization are behind Elo Asbestos Products, a guarantee of their merit, and a protection to their users.*

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